

napisao
written by



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portret portrait

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Bijelo i beskrajno

White and Infinite

¶ Samo nekoliko metara od Opće štedionice Granade, vjerojatno najslavnije zgrade koju je projektirao Alberto Campo Baeza, stoji drugo djelo istog arhitekta, Andaluzijski muzej sjećanja.

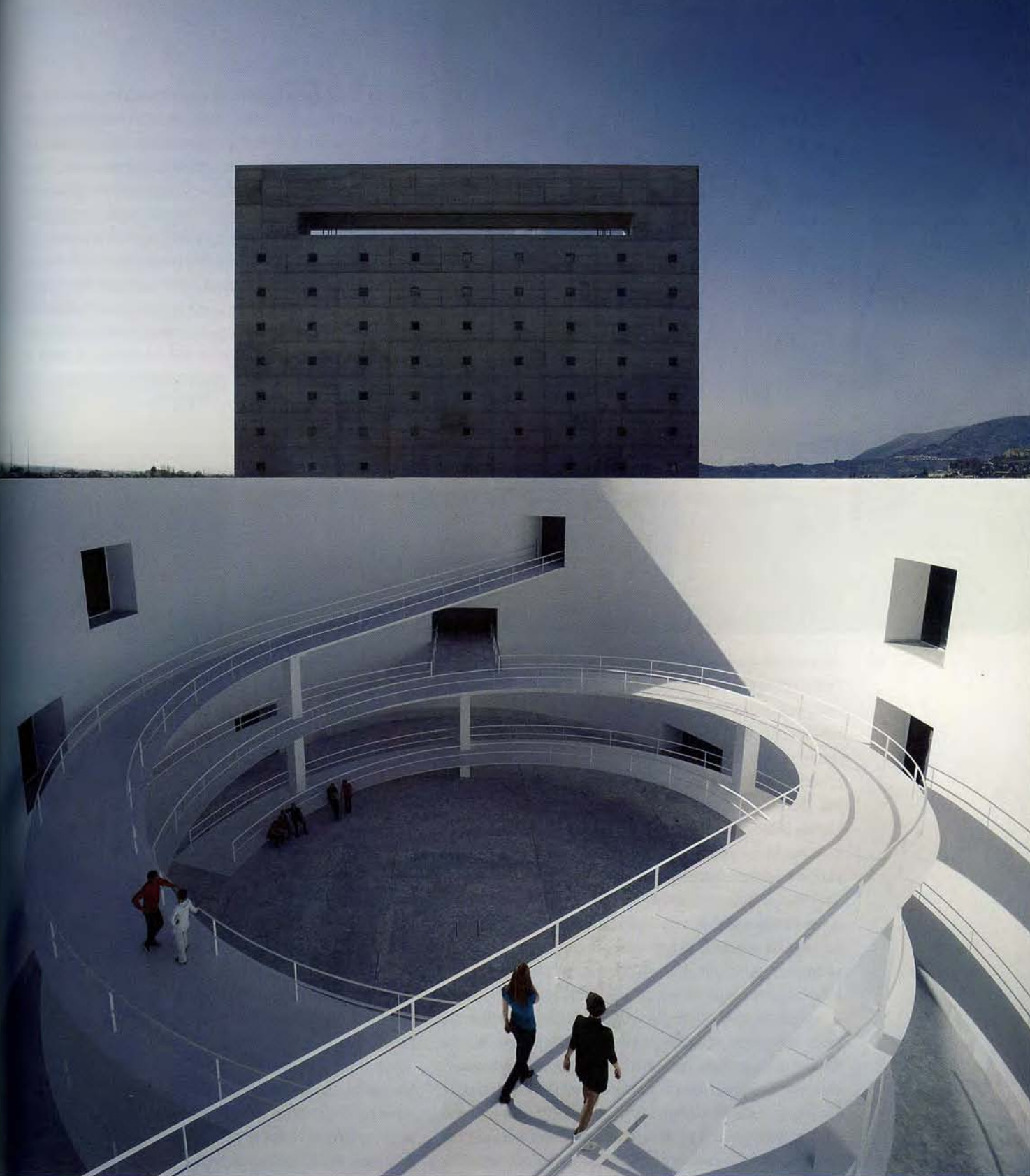
¶ Muzej preuzima neke značajke štedionice, kao što je jednaka visina zgrade; u oba slučaja materijal je beton; podudara se visina podija, kao i uloga dvorišta u kompoziciji zgrade – samo da navedemo nekoliko primjera. ¶ Daleko od toga da budu ponavljanje, te podudarnosti samo trebaju dati kontinuitet radu koji je započeo 1992. kad je Campo Baeza pobijedio na natječaju za Opću štedionicu. Te su zgrade, i muzej i štedionica, poput sestara koje dijele neke osobine koje je lako prepoznati,

¶ Just a few metres away from probably the most celebrated building by architect Alberto Campo Baeza, the General Savings Bank of Granada, stands Andalusia's Museum of Memory, by the same author. ¶ The museum borrows certain references from the bank, such as the building's height, which is the same as that of the bank; the material is concrete in both cases; the podium height is coincident, as is the mention of a patio in the composition of the building, just as a few examples. ¶ Far from being a repetition, these coincidences are just intended to give continuity to the work started in 1992 when Campo Baeza won the competition for the General

arhitekt
architect



Alberto Campo Baeza



(IC)



(1C) ali istovremeno svaka od njih pokazuje različita svojstva i karakter. Programi pokazuju prve znakove povezanosti. Le Corbusier je u Parizu 1924. sagradio muzej za švicarskog bankara Raoula La Rochea s njegovom umjetničkom zbirkom. U tom slučaju takozvani arhitekt sirovog betona organizirao je cijeli prostor te kuće-muzeja po imenu La Roche-Jeanneret oko jedne rampe tolikoga prostornog intenziteta da je čak iskrivio jedan od zidova sobe u kojoj je zbirka. Slična se priča ponavlja ovdje u Granadi: štedionica gradi vlastiti muzej, a ponovno i rampu, odnosno u ovom slučaju dvije rampe, koje obilježavaju najreprezentativniji prostor zgrade. Gradeći skelet svoje zgrade, Campo Baeza koristi reference kao da su kuharski recepti, a kad je sve spremno i odmjereno, on dodaje odgovarajuće začine. Posve prikladno, svi studenti koji su pohađali neki njegov kolegij na Madridskoj školi arhitekture ili na nekom od bezbrojnih sveučilišta diljem svijeta znaju njegove 'recepte' za kuhanje paele, tortille ili kolača. Za štedionicu on koristi mjere katedrale Diego de Siloé da odredi udaljenost, debljinu i visinu stupova u zlatnom dvorištu, tom šupljem srcu Opće štedionice. U muzeju su dimenzije glavnih i sporednih osi eliptičnog dvorišta jednake kao one u kružnom dvorištu palače Karla V., koju je izgradio Pedro Machuca. Dok prva zgrada, koja je u Granadi poznata kao 'kocka', izgleda kao

Savings Bank. These buildings, both the museum and the bank, are like brothers that share certain easy-to-recognize aspects, but at the same time each of them shows different qualities and personalities. The programmes show the first sign of connections. In Paris, in 1924, Le Corbusier built a museum for the Swiss banker Raoul La Roche, containing his art collection. In this case, the so-called raw-concrete architect organized the whole space of this house-museum called La Roche-Jeanneret, around a ramp of such spatial intensity that he even distorts one of the walls of the room that houses the collection. A similar story is repeated here, in Granada: the bank builds its own museum, and, once again, a ramp, in this case two ramps, qualify the most representative space of the building. Campo Baeza uses references as if they were cooking recipes when building the skeleton of his buildings and, once everything is prepared and in its right measure, he seasons them correctly. Quite rightly, every student who has attended any of his courses at the School of Architecture of Madrid or in one of countless universities around the world, know his 'recipes' for cooking paella, tortilla or sponge cake. For the bank he uses the measures of the cathedral by Diego de Siloé to determine the distance, thickness and height of the columns in the golden patio, the hollow heart of the General Savings Bank. For the museum, the dimensions of the major and minor axes of the elliptical patio are the same as those in the circular patio of the Palace of Charles V built by Pedro Machuca. Whilst the first building, the 'cube' as it is commonly called in Granada, seems to follow the principles and rigour of *The Poem of the Right Angle*, by Le Corbusier, the second building seems to keep a closer relationship with *The Poem of the Curve*, an Oscar Niemeyer manifesto, which states that the shortest distance between two points is a curve. This is brilliantly shown in the effect produced by the ramps in the elliptical patio of the museum. For the first time, as far as I am concerned, we encounter a space that totally breaks with what Campo Baeza used to convey in all his previous work. We do not find this space in the Gaspar House, nor in the De Blas House. We cannot find it either in the Technology Innovation Centre in Inca, not even in the Headquarters of the General Savings Bank of Granada. Up until now, the spaces Campo Baeza builds have had a solid composition and geometry inherent to light and its perception. It naturally invites us to observe the spaces peacefully and well determined to be recognized and kept in our memory for ever. Take for instance the Gaspar House where the continuity of space is explained by means of pictures: with confronted openings, there is a tree on the foreground and the leaves of another tree on the

da slijedi načela i strogost *Pjesme o pravom kutu* Le Corbusiera, druga se zgrada čini više povezana s *Pjesmom o krivulji*, manifestu Oscara Niemeyera, koja kaže da je krivulja najkraća udaljenost između dvije točke. To se genijalno vidi na efektu koji stvaraju rampe u eliptičnom dvorištu muzeja. Ovdje prvi put, koliko ja znam, nailazimo na prostor koji je posve raskrstio s onim što je Campo Baeza poručivao cjelokupnim svojim ranijim djelom. ▶ Taj prostor ne nalazimo u kući Gaspar, kao ni u kući De Blas. Nećemo ga naći ni u Centru za tehnološke inovacije u Inci, pa ni u sjedištu Opće štedionice Granade. Sve do sada, prostori koje je gradio Campo Baeza imali su solidnu

background. Another example: the way order, gravity and light are explained in the central space of the General Savings Bank: with carefully selected pictures in which we can appreciate three columns; this leads the observer to mentally reconstruct the space with the complete four columns. ▶ This does not occur in this white patio, a space which is understood only in movement. It is a space that bursts out, it is unreachable, it has white and infinite curves that cut out the blue sky, it is also paced both horizontally and vertically thanks to the use of the ramps. In the General Savings Bank the vertical space of the patio is transformed through the movement of light in a



Alberto Campo Baeza, Banka Caja General de Ahorros, Granada, Španjolska, 2001.



Le Corbusier, Pierre Jeanneret; vila la Roche, Pariz, Francuska, 1925.



Alberto Campo Baeza, kuća Gaspar, Cadiz, Španjolska, 1992.

Alberto Campo Baeza, Caja General de Ahorros Bank, Granada, Spain, 2001
(HS)

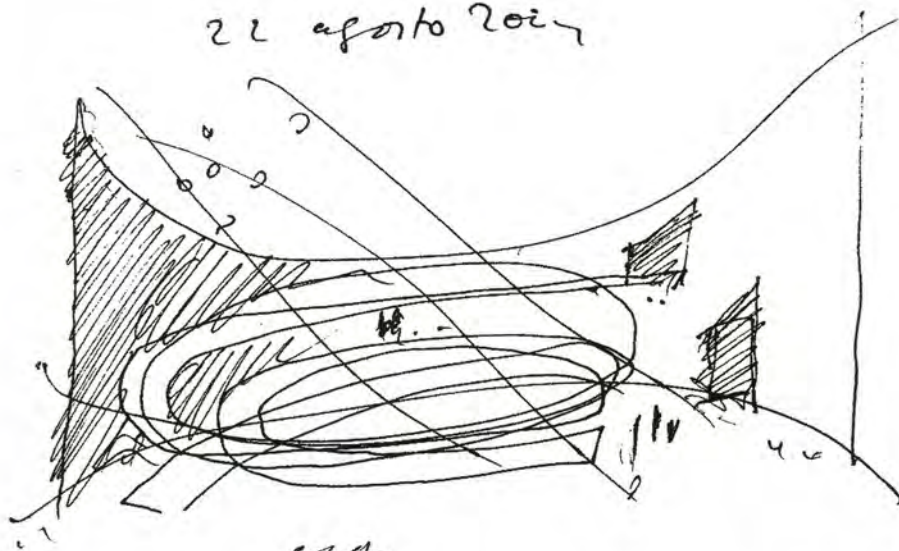
Le Corbusier, Pierre Jeanneret; Villa la Roche, Paris, France, 1925

Alberto Campo Baeza, Gaspar House, Cadiz, Spain, 1992
(HS)

kompoziciju i geometriju svojstvenu svjetlu i percepciji svjetla. Ona nas, dakako, poziva da u miru razgledamo prostore, odlučna u tome da bude prepoznata i zauvijek sačuvana u našem pamćenju. ▶ Uzmite na primjer kuću Gaspar, gdje je kontinuitet prostora objašnjen pomoću slika: sa sučeljenim otvorima, jedno stablo nalazi se u prednjem planu, a lišće drugog stabla u pozadini. Drugi primjer: način na koji su red, ozbiljnost i svjetlo objašnjeni u središnjem prostoru Opće štedionice – pomoću pažljivo izabranih slika u kojima možemo vidjeti tri stupa, što navodi gledatelja da u duhu dopuni prostor sa sva četiri stupa. ▶ To se ne događa u ovom bijelom dvorištu, prostoru koji je shvaćen samo putem kretanja. To je prostor koji izranja, koji je nedohvatljiv, koji ima bijele i beskraje krivulje što sijeku plavo nebo, a također se može vodoravno i okomito odmjeriti (koracima) zahvaljujući uporabi rampa. U Općoj štedionici okomiti prostor atrija preobražava se kretanjem svjetla u dijagonalni prostor koji se gotovo uvijek može sagledati na razini prizemlja. U središnjem dvorištu

diagonal space that one can nearly always observe at floor level. In the central patio of Andalusia's Museum of Memory, the intensity of the spatial centre (which is imposed and evident due to the circular geometry in the Palace of Charles V, and in this case even more complex as it conspicuously combines circle and ellipse), is transferred to its borderlines with the insertion of the two ramps. This allows you to walk through the space all along its height, width and length. ▶ Regarding this subject, I think that the pictures pay no tribute to this magical empty space: they are taken from the outside inwards, always comprising the entire geometry, right on the axis, looking for symmetries that are meaningless, as well as the rhythm the openings on the wall seem to remind us of. ▶ Sáenz de Oíza defined architecture as a 'sequence of spatial connections perceived depending on one's vital experiences and the promises of the spaces still to be seen'. This is a rather accurate definition that we can complement with this other quote from Charles Baudelaire about art: 'The unexpected, the

22 agosto 2017



ORA
casa grande
Centro cultural

▲
skica

▲
sketch

▶ detalj rampe

▶ ramp detail



- maketa rampe ▶ Andaluzijskog muzeja sjećanja intenzitet prostornog središta (koje se nameće i iskazuje zbog kružne geometrije palače Karla V., a u ovom je slučaju još složenije zato što vidljivo kombinira krug i elipsu) prenosi se na rubove uvođenjem dvije rampe. To vam omogućuje da hodate kroz prostor cijelom njegovom visinom, širinom i dužinom. ¶ U pogledu te teme, mislim da slike ne mogu predočiti taj čarobni prazan prostor: snimljene su izvana prema unutra, uvijek uključuju cijelu geometriju, točno su na osi, traže simetrije koje su besmislene, kao što nas podsjeća ritam otvora na zidu. ¶ Sáenz de Oiza definirao je arhitekturu kao 'niz prostornih veza koje se doživljavaju ovisno o nečijim životnim iskustvima i obećanjima prostora koje tek treba vidjeti'. To je prilično točna definicija, koju možemo dopuniti nečim što je Charles Baudelaire rekao o umjetnosti: 'ono neočekivano, nepravilno, iznenađujuće i začudno jest neophodan sastojak i osobina ljepote'. ¶ Sve te kvalitete mogu se vidjeti u obje zgrade, pogotovo u





irregular, surprise and astonishment are essential parts and characteristics of beauty.' ¶ All these qualities are present in both buildings, specially and spatially in its patios. The best way to discover them is probably wandering around both, the bank and the museum, the museum and the bank. We will then realize that in the work of this architect, there is a 'who knows what' that is so near, at least it seems to me, to that definition Federico García Lorca once stated when someone asked him about poetry: 'Poetry? It is the union of two words that one didn't know could be put together, and that form something similar to a mystery.' ¶ And this mystery is exactly what this patio of the Andalucía's Museum of Memory by Alberto Campo Baeza conveys: poetry, white and infinite.

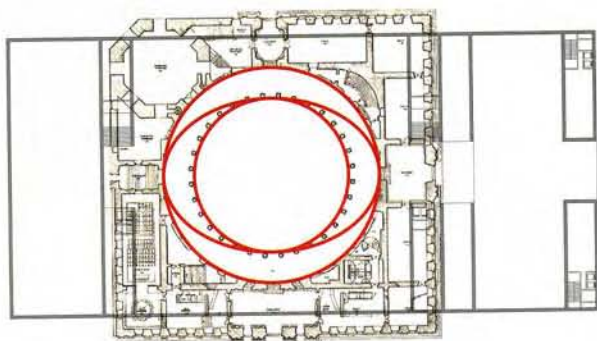
(C)

◀ maketa eliptičnog dvorišta

◀ model of the elliptical courtyard



(JC)

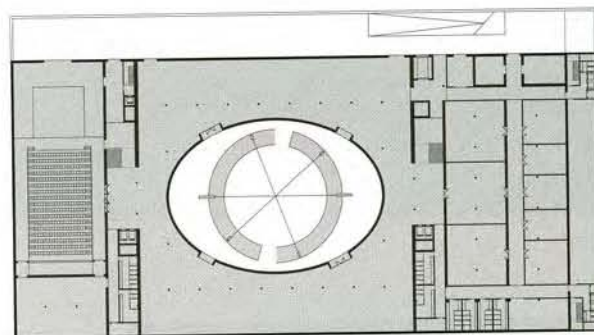


▲
Pedro Machuca, dvorište palače Karla V.

▲
Pedro Machuca, Palace of Charles V

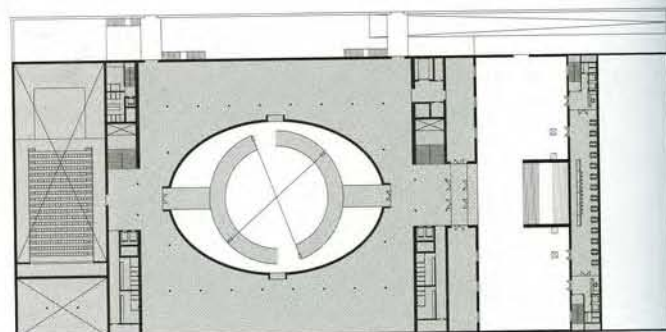
▶ tlocrt nivoa 0

▶ 0 level plan



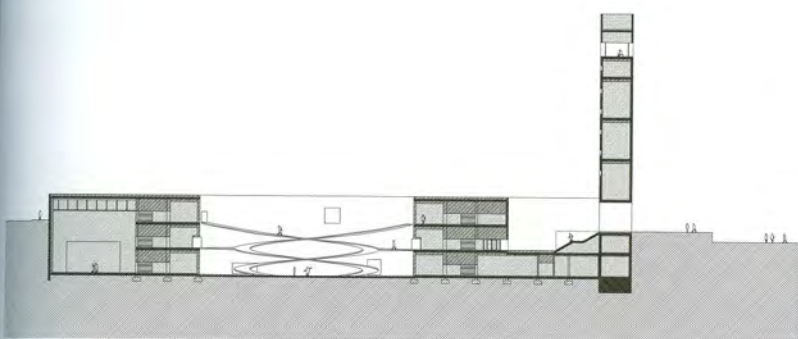
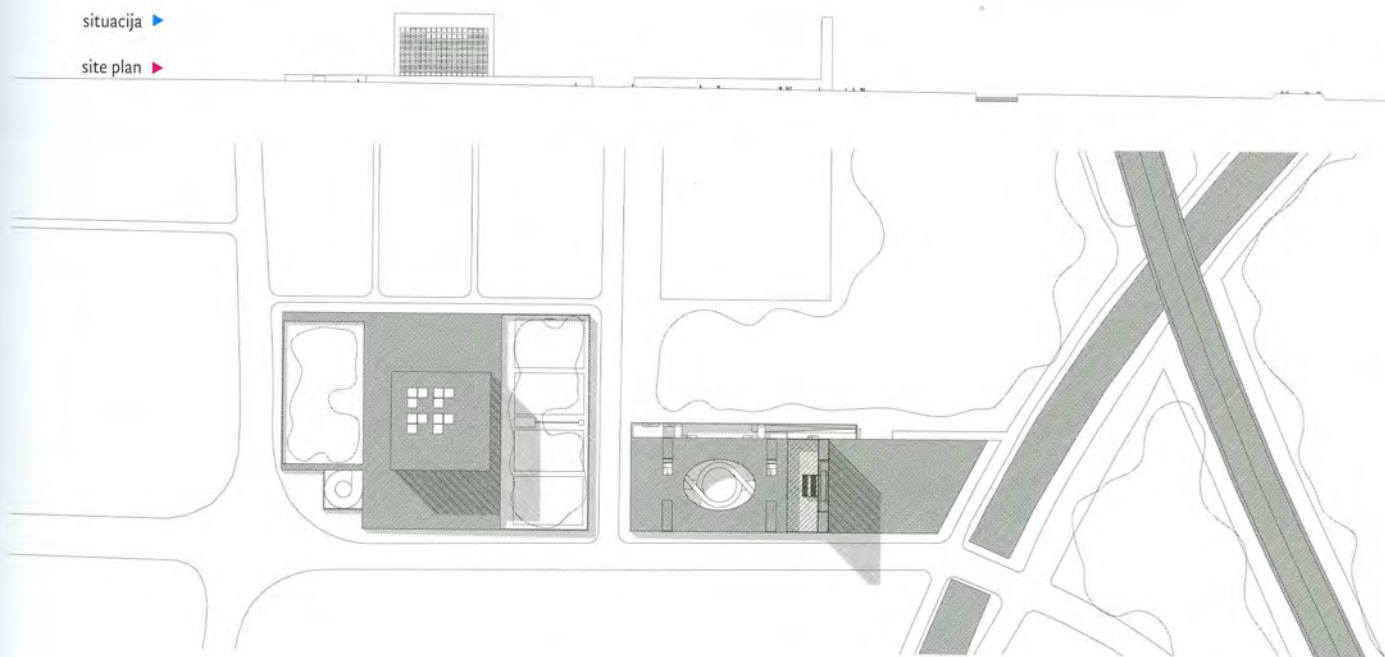
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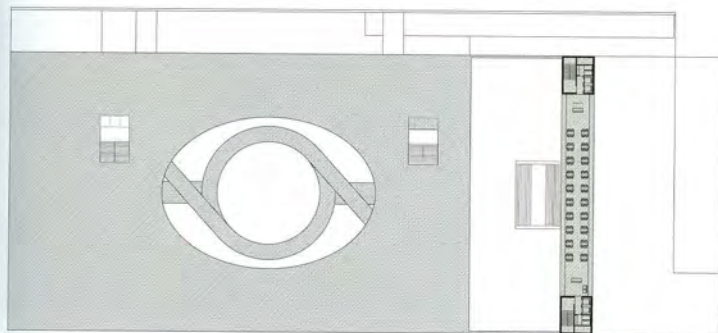
situacija ►

site plan ►



presjek

section



tlacrt nivoa +1

+1 level plan





dvorištima. Najbolji način da se otkriju vjerojatno je šetnja kroz oba prostora – štedionicu i muzej, muzej i štedionicu. Tada ćemo shvatiti da u radu ovog arhitekta postoji 'ono nešto' što je vrlo blisko, barem ja tako mislim, onoj definiciji koju je izgovorio Federico García Lorca kad ga je netko pitao za pjesništvo: 'Pjesništvo? To je sjedinjenje dvije riječi za koje se nije znalo da mogu stajati zajedno i koje stvaraju nešto nalik na tajnu.' ♣ I ta je tajna upravo ono što dočarava ovo dvorište Andaluzijskog muzeja sjećanja Alberta Campa Baeze: pjesništvo, bijelo i beskrajno.



Andaluzijski muzej sjećanja, Avenida de las Ciencias s/n, Granada, Španjolska
Andalucía's Museum of Memory, Avenida de las Ciencias s/n, Granada, Spain

autor author	Alberto Campo Baeza
arhitektonski ured architectural office	Estudio Arquitectura Campo Baeza S.L.P.
investitor client	Caja Granada
površina parcele site area	8 315,9 m ²
izgrađena površina built up area	15,000 m ²
projekt project	2005
realizacija completed	2009
cijena costs	20.000.000 €



(JC)